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the

Wisconsin
Architect

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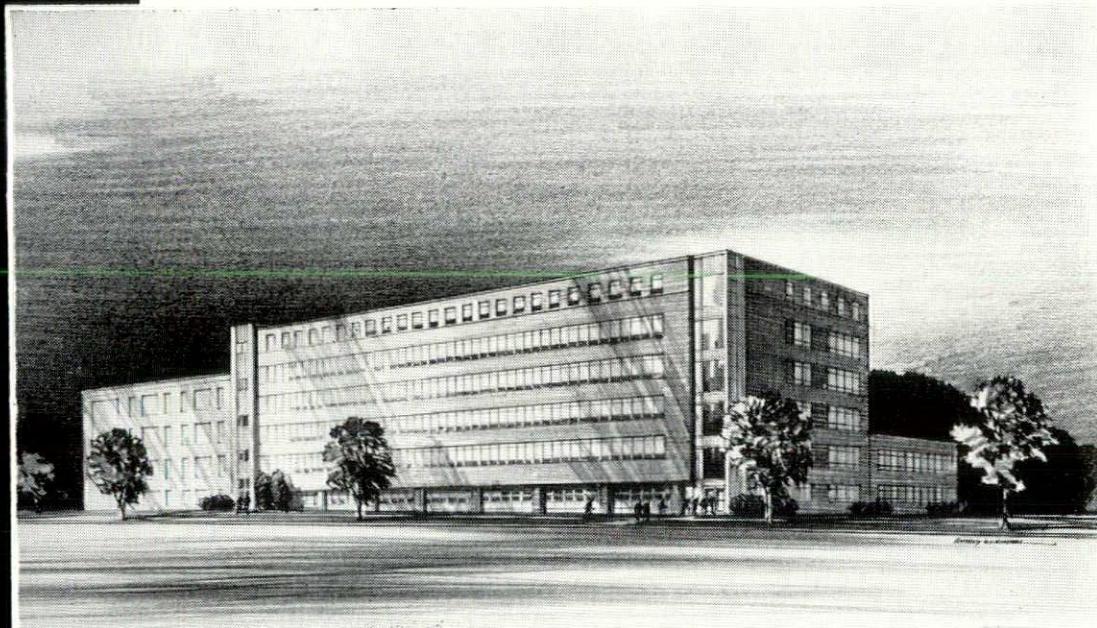
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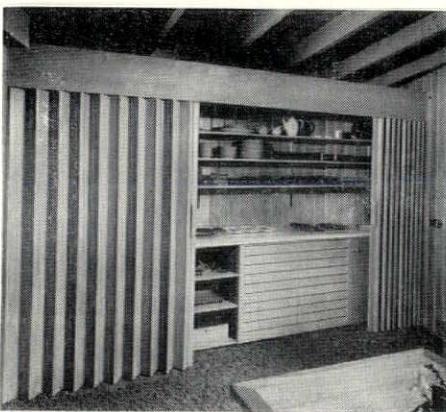


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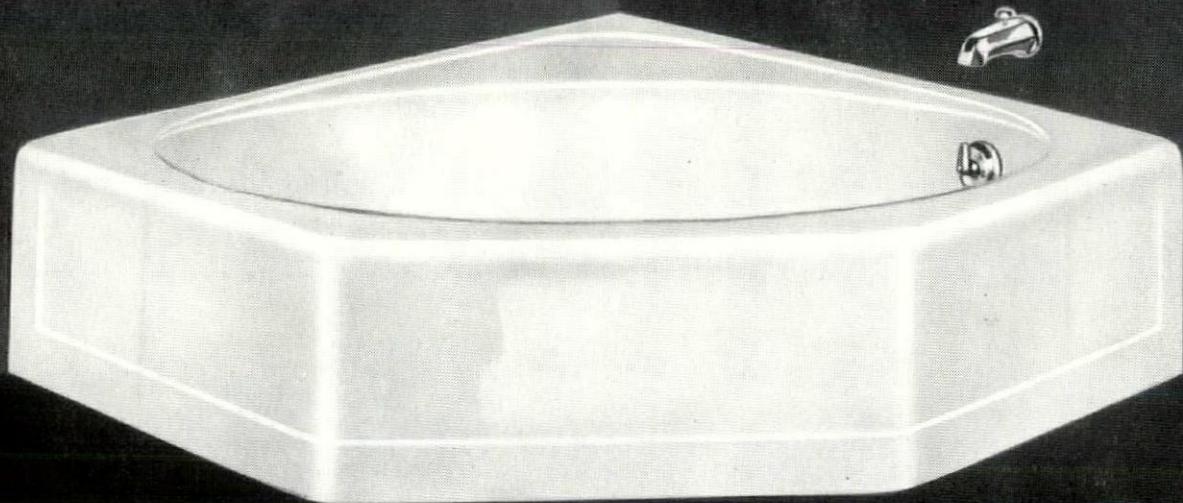
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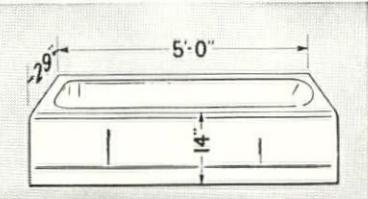
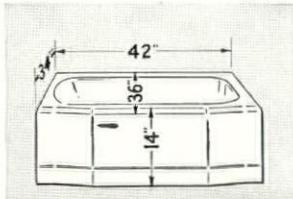
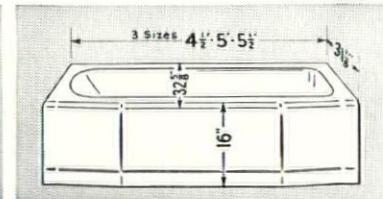
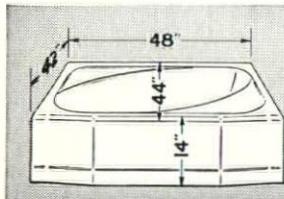
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Editor's Note

This issue of THE WISCONSIN ARCHITECT carries the 1956 roster of the Wisconsin Chapter of the AIA, and committees which will function during the coming year.

The March issue and this one do not carry the usual complement of photographs of architectural work done by Chapter members due to the space needs created by the Convention and other Chapter activities. This series will be resumed in our next issue.

Bruce Goff's comments at the Convention are continued in this issue and will run in future issues. Speeches by Andrew Green, Siegfried Giedion, and Harold Rambusch will follow.

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Architects Seeking Draftsmen Urged to Try New WSES Division

Architects seeking draftsmen and other technical employees may do well to consult the Wisconsin State Employment Service. WSES has expanded its service in the placement of professional managerial, executive and technical personnel under a newly-created Professional Placement Division.

During the past six months of the program, 22 of the 633 placements made by the Professional Placement Division have been in architectural firms and have included architectural draftsmen and trainees, estimators, office managers and accountants, artists and illustrators.

Candidates are currently available in most of these occupations and if no applicants are available, the Employment Service will make an effort to recruit applicants through universities and colleges, professional societies and similar

sources. There is no charge to applicants or employers for this service.

Under the new program, employers can obtain copies of "Employment Record" brochures for applicants seeking employment in Wisconsin. The brochures contain a record of the applicant's education, work history, salary earned, preference for specialization, preliminary reference information and salary required. A central file of these brochures is maintained in the Professional Placement Division of the Administrative office in Madison and serves as a clearing house for applications from all parts of the state as well as out-of-state applicants.

Additional information may be obtained by calling or writing the Professional Placement Division, Wisconsin State Employment Service, 105 South Blair Street, Madison.

Eastern Chapter Describes Painless Retirement Plan

The White Plains, New York, Westchester Chapter, A.I.A. publication "Blueprint" carried an excellent article on a "Successful Retirement Plan." In the hope that it might help Wisconsin Chapter members who are considering retirement in the near future, we reprint it here:

"After 30 years' practice in New York City, an architect with a medium-size office recently retired to Westchester and deposited \$50,000 cash in a local bank. When asked for the secret of this financial accomplishment, he said: "I attribute my ability to retire with \$50,000 after 30 years at architecture, to close application to duty, always hewing to the mark and letting the chips fall where they may, the most vigorous rules of economy, never taking a vacation, but everlasting keeping at my job with enthusiasm and the death of an uncle, who left me \$49,999.50."

Illinois Foundation Sponsors Small House Competition

The Morton Arboretum, an educational and research foundation, is sponsoring a \$15,000 small house competition, open to all architects, architectural draftsmen and students. The objective of the program is to stimulate and demonstrate original thinking on the relationship between the interior and exterior of houses.

The architectural problem involved is the design of small two- and three-bedroom suburban and country houses of contemporary or modern design. Excellence of design and practicability of actual construction will be the basis of the awards. Thirty-seven cash awards will be offered, with the grand prize being \$1,000. Six contracts for architectural services also will be awarded.

Further information on entry may be obtained from Howard T. Fisher, A.I.A., Architectural Adviser, Morton Arboretum Small House Competition, 322 W. Washington Street, Chicago 6, Illinois. The closing date of the competition is May 7, 1956.

"Architecture for the Good Life" Theme of AIA Convention in May

"Architecture for the Good Life" will be the theme of the 88th annual convention of The American Institute of Architects, it has been announced by AIA President George Bain Cummings. The convention will meet in Los Angeles, California, May 15-18, 1956, with headquarters at the Biltmore Hotel.

It is particularly appropriate that a convention with this theme should be held in Southern California where nature encourages the architect in providing the physical background for achieving enjoyable living. In the design of school or church, hospital or home, meeting man's needs for enjoyment of life is influencing architectural thought. The new materials and techniques, that are now available, provide for a flexibility and range of design.

Seminars and talks relating to the overall theme will explore such subjects as community planning, safety, new materials and techniques, and aesthetics. In addition, a number of AIA national committees are

scheduling roundtables on school buildings, hospitals, preservation of historic buildings, architectural education, office practice and specifications.

The keynote address will be given at the opening session on May 15 by John E. Burchard, Dean of the School of Humanities and Social Studies at Massachusetts Institute of Technology. There also will be scheduled talks throughout the convention period by top government officials, leading architects and experts in related fields.

The Gold Medal, highest honor given by the Institute for distinguished service to the profession, will be awarded at the annual banquet on Thursday, May 17. The banquet also is the occasion when the ceremony of induction of new Fellows of the Institute takes place. Additional awards, to be given at an awards luncheon, include the Fine Arts Medal, the Craftsmanship Medal and the Edward C. Kemper Award.

Other regular convention features are the Annual Exhibition of Outstanding American Architecture and the display of new building products and equipment.

The Southern California Chapter of the Institute will be the convention host and chairman Charles O. Matcham of Los Angeles and members of his host committee are arranging a number of special events including architectural and sightseeing tours, exhibitions, and a variety of entertainment. The host chapter's "seminar tours" will provide opportunities for visiting architects and guests to judge the degree of success with which the local practitioners are solving the problems of good living.

During the days prior to the opening of the convention, there will be meetings of the Association of Collegiate Schools of Architecture, the National Council of Architectural Registration Boards, the Producers' Council, the National Architectural Accrediting Board and the AIA Board of Directors.

Post-convention trips to Hawaii and to Japan are being planned by the U. S. Travel Agency. In addition, the travel agency will run a special convention train to and from Los Angeles originating in Chicago.

Five New Members, Six Advancements Approved by Board

Two new members were approved by the Board of Directors at their March meeting. James E. Sammons, a member of the Fritz von Grossmann staff, was accepted as an Associate member. Erwin F. Wood who is employed by Maynard Meyer and Associates is a Junior Associate member.

The following members were advanced from Junior Associates to Associates by action of the Board of Directors at their January and February meetings: Clifford H. Gronemeyer, Arland Delaine Gould, Hubert Hirsch, Murray L. Kinnich, Andrew Kreishman, and Norman E. Minster.

Newly-elected Junior Associates include Reimar F. Frank, Thomas Slater and Douglas Herbert Smith. All members will be awarded their membership certificates at Divisional meetings.

Architects Now Under Social Security

Social security for self-employed professional groups brought under the old-age and survivors insurance program as of January 1, 1955, is compulsory, according to an announcement from the Milwaukee Social Security Administration office. The group referred to includes architects.

All self-employed professional men and women whose work is covered by social security, whether they operate their businesses as sole owners or in a partnership, are required to make a report of their net earnings and pay the social security tax on their earnings for their first taxable year after 1954. The report and tax for social security purposes must be filed along with their Federal income tax return which is due April 16, 1956. The social security tax for any self-employed person in work covered by the law is 3 per cent of net earnings. If net earnings were as much as \$400 in 1955, a

report must be made and the tax paid. Net earnings up to \$4,200 in a year are credited to a social security account and the social security tax on earnings up to that amount must be paid.

WISCONSIN CHAPTER TO EXHIBIT AT FAIR

The Wisconsin Chapter, AIA, will participate in an exhibition at the 1956 Wisconsin State Fair it was voted by the Board of Directors at the March meeting. The exhibit will be under the direction of the Exhibition and Honor Awards committee. Members of the committee whose chairman is Maurey Lee Allen, Appleton, are Carl Gausewitz, Madison, and Frederick Schweitzer, Milwaukee.

While no definite plans for the display have been made, the Fair authorities have suggested a competitive exhibit of small home architecture, possibly to be held annually.



Above left: Inspecting the sign that will greet architects at the showing of the Producers' Council Caravan at the Milwaukee Auditorium April 18 and 19 are: (left to right) Don Woodward, Armstrong Cork Company, vice-president, Milwaukee Chapter of the Producers' Council; G. H. Ahrens, Johns-Manville Sales Corporation, Chapter president; and William Gillett, Detroit Steel Products Company, National Council president.

Right above is a typical section of the exhibit on building products and Modular application. The \$200,000 show will arrive by van. The van's interior is designed cleverly to utilize every available inch of space and the entire exterior is carried in one trailer.

Producers' Council Caravan on View in Milwaukee April 18 and 19

*No Sand, Sun, or Tents –
But a Glittering \$200,000
Building Materials Display*

Wisconsin architects are invited to view the 1956 Producers' Council Caravan which will be at the Milwaukee Auditorium on April 18 and 19. The \$200,000 show is a traveling exhibition of building material and equipment which contains 46 booths displaying the products of 44 companies and associations. The exhibits, which are of the same basic design and dimension, vary greatly in methods of telling product stories.

Products will be shown by samples, models, cutaways, pictures, translights and drawings.

Showing of the Caravan in Milwaukee is being sponsored by the Milwaukee Chapter of the Producers' Council. Arrangements have been under the direction of Gerry Ahrens, Johns-Manville Sales Corp., president of the local chapter, and Roy B. Johnson, Edward T. VerHalen, Inc., Chapter Caravan chairman.

An added feature of this year's Caravan (the second such traveling show sponsored by the Producers' Council) will be showings by several exhibitors of modular materials and their application in building. By featuring modular application, Council members hope to promote a more general use of the dimensioning system.

Milwaukee is one of the 38 cities to be visited by the Caravan which required six months of designing, engineering and construction. No crating is used for the 46 exhibits housed in an aluminum and stainless steel van. The van itself serves as a crate for the entire exhibit. Traveling with the show as part of the Caravan crew is an experienced display and exhibit mechanic who can refurbish the exhibit and replace parts damaged during the erection and dismantling. During the various stages of building, the efforts of over 100 people were involved.

The Producers' Council patterned the Caravan after the great caravans of ancient times. These caravans, renowned from tales of the adventures of Marco Polo, moved goods between East and West, stopping at little villages along the way to sell or trade wares. The second adaptation is taken from the famous trade fairs held in Europe during the Middle Ages. In combining these two historical methods of distribution, the Council produced the Caravan.

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Goff Describes First Brush with Wright Design

This is the second of a series of articles giving a verbatim account of the speech by Bruce Goff at the convention of the Wisconsin Chapter A.I.A. in February of this year.

Mr. Goff has just completed his first residence design and been advised by older men in the office that it looks like work done by Frank Lloyd Wright. Mr. Goff's remarks continue below.

I said, "Well, who's he?" And they said, "Well, he's a crazy man up in Chicago." So I thought, "Well, there's something strange about this. They say that this looks like him and he's crazy, so what does that make me?" It didn't just happen once, but it happened a number of times.

These materials salesmen who used to come through the offices, you know, with their whiskey like they do now. When I could find one from Chicago, I'd nail him and say, "Do you know a man named Frank Lloyd Wright?" "Oh boy, do we!" And they thought he was crazy too.

So I was wondering about this business of this man. It took quite a while to find out who he was. All I could hear was that he was crazy. I noticed, though, that the head of the firm, when he designed something, used to go and unlock a little cabinet right under his desk and pull out an old dog-eared magazine and rather furtively look around to see if anyone was watching. He'd look at something in the magazine and then put it back and then go and just draw like mad, you know.

I wondered what this was he kept looking at. He seemed to be very secretive about it. So one day I watched my chance and he forgot to lock the cabinet. I got into the jam while he was out to lunch. It was the March 19 issue of the Architectural Record which was about ten years old at that time, nine anyway, and that was the first time I ever saw any of Mr. Wright's work. I was knocked out. Here was something that looked like something I wanted to see. I was so interested

I even forgot to eat lunch, which is amazing for me.

Mr. Rush came back and caught me looking and I thought, "Here's where I get the cir." But he smiled and said, "I knew you'd find that sometime." And I think now it was a plant. But anyway, from that time on I could only think Frank Lloyd Wright for a number of years. It took me quite a while to find out that there were things going on in other places. Meantime, this house he referred to got built. One important thing happened to that house for me. At least, I thought it was. It wasn't anything very remarkable in the way of a house. But I didn't realize in my ignorance, that there was any question about this business. I thought you just did your job and that was it.

But after the house got up, I went out there one day feeling rather proud. It was the first thing I'd gotten built, and you know how you feel about that. And some people were going by in a car and they started laughing at it.

"Oh, look at the ridiculous house. That's a scream. Isn't it funny?" I couldn't see anything so darn funny about it. But I thought maybe I'm just not seeing it like they are. So I went out after they drove away and I took a real good look and I thought — what is so funny about it? I knew it was different, but I didn't think it was a freak. But it worried me quite a bit. You know, young people hate to be laughed at almost worse than anything. So I went back to the office and this engineer again knew something was wrong. He could read me like a barometer. He said, "What in the world happened to you?"

I told him about this experience. He was a preacher's son and he said, "Oh hell, don't let that worry you. Just remember, as long as you're in the trenches doing what everyone else is doing, no one will notice you and you'll get by. You can be just like everyone else. But the minute you get out into No-Man's-Land, then they're going to

(Continued on Page 12)

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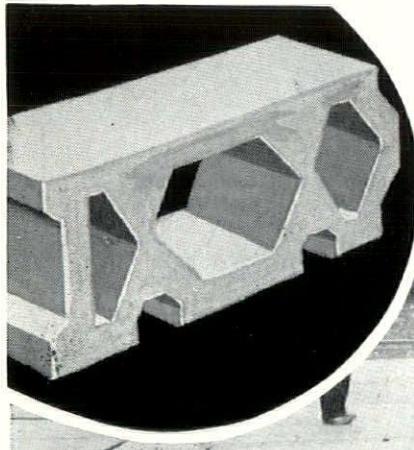
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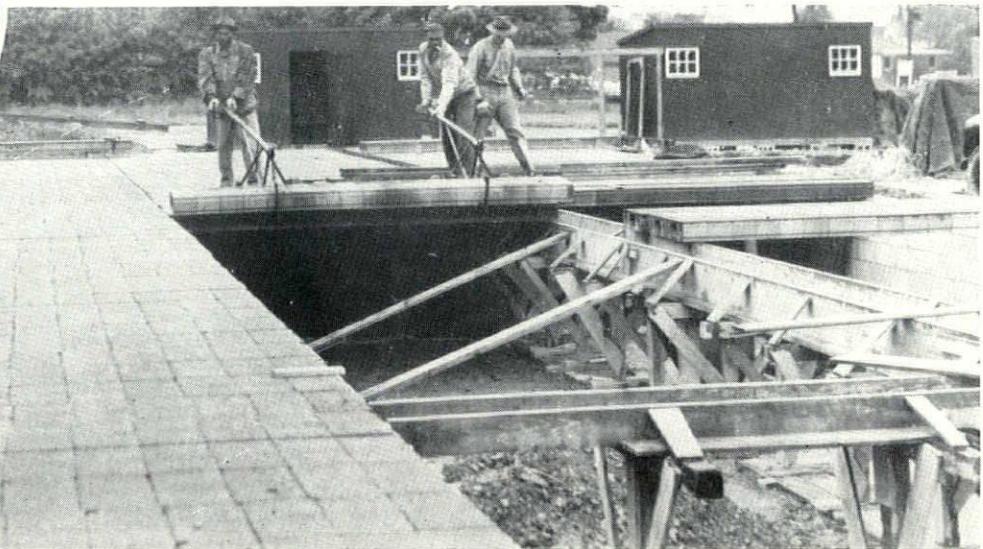
To prove *The Wisconsin Architect* has some of the hardest-working advertisers in the business, we offer these pictures taken at the 1956 Convention of the Wisconsin Chapter, A.I.A. in Madison. Above, Orley Brown of Verhalen makes a point (no pun intended) to Architect Bob Van Lanen.

Upper right Architect Mark Purcell views the Kohler exhibit with, left, George A. Harris, and, right, Lyman A. Chase, on tap (again, no pun planned) to answer queries. Lower right, Rollin Child welcomes architects Maurey Lee Allen and Herbert Bradley and Mrs. Bradley to the U. S. Ceramic Tile Co. booth.



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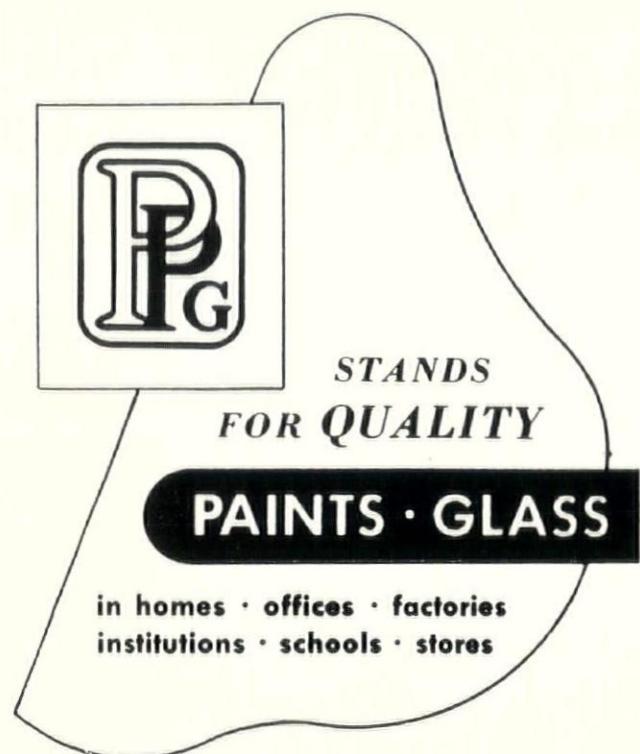
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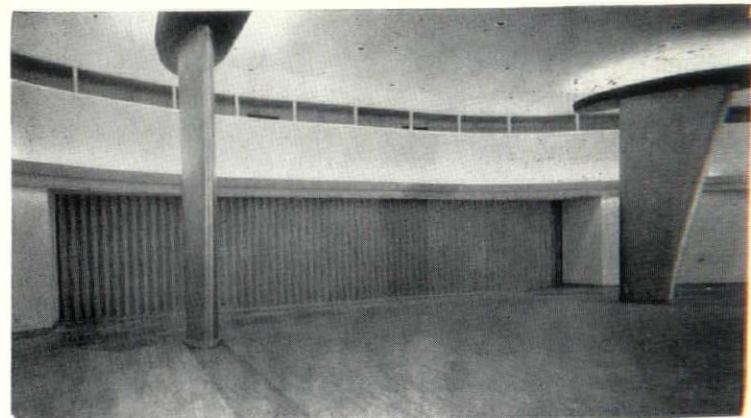
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Goff . . . (cont'd)

(Continued from Page 6)

start shooting at you from both sides. And, brother, the way you're headed, you better get a good tough hide."

Truer words were never spoken. I didn't realize how true they were right then. But from that time on, I've never really worried much about it. It was a wonderful thing that happened to me at a time when I easily could have "chickened out", as the kiddies say. Well, from that time, I've never worried about that, but on the other hand, I've never tried to shock people. In spite of what people think. And if I ever did, I could. But that wasn't my purpose and it isn't my purpose and never will be my purpose. If it does shock someone, I can't help it. I hope sooner or later people will understand the reasons that I tried to have in my work. But this is getting too personal.

Now to get back to this idea of advancing architecture. To me, that is a responsibility of the architect. Not just to advance himself in a business way, but I think we need

to advance our art just as a medical man advances his profession. There are many times we lose sight of this and we are not always as inquiring about the things we work with as we might be. We take an awful lot for granted sometimes. Even in basic things, such as matters concerning this awful word "esthetics", we are apt to take for granted and do intuitively or instinctively many things that we need to think about as architects.

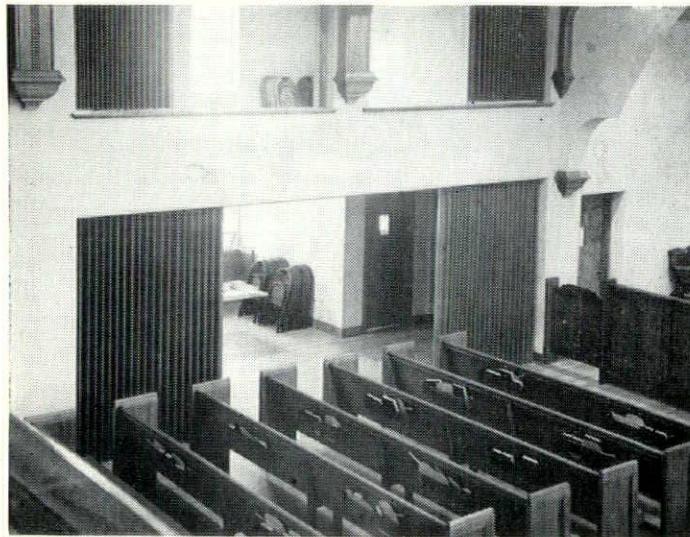
The thing that helped me most in this respect was having to teach. I hadn't thought about some of these things and I had to try to bring them out in people. Such a basic thing as rhythm, for instance, in architecture. And how we take it for granted and still it's one of the life-blood elements of our art, just as it is in music and in poetry. We are so apt in architecture to just take it for granted and the result is that in most of our architecture we have as deadly a monotony of rhythm as we have in our popular music which is pretty bad rhythmically.

Our rhythms are running along in fence-post style if they're fast, or in telephone-post style if they're slow

— like this and this, and then another in twenty feet or whatever it is — and never a surprise in a car-load. I think more and more our rhythmic sense is getting monotonous and even and uninteresting. Partly responsible for that is our module system. Sometimes we can get stuck with it and have "modulitis." The module system is a very useful one and a very good one — I'm not saying that it has no merit because the Japanese proved that back in the seventh century. We're just finding it out. But at least they knew when to change it. Like one time I asked a student why he varied something in his design — why he changed it — and he said he did that "to vary the monotony." I thought that, well, after all that's a good reason.

So rhythmically I think we need to "vary the monotony" sometimes — at least have a break in it occasionally because it gets pretty deadly. Now, another thing that we need to consider a lot is proportion. Too many times we take the stock material four by eight foot plywood, or the stock-size acoustic tile or some-

(Continued on Page 14)



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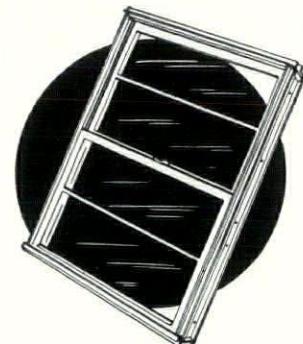
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Primary purpose for acquisition of the Cronin firm, according to John A. Cable of U. S. Ceramic Tile Company was the desire of the latter firm to utilize the excellent building and kiln facilities of the purchased firm.

While no sizable production from these new facilities is anticipated for several months, Child stated they ultimately will make more Romany products available.

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Covering all types of metal lath construction, this explanatory 16-page booklet includes specifications for solid and hollow partitions; wall furring; metal lath attached directly to wood supports; contact, furred and suspended ceilings; beam and column protection for fireproofing; and reinforcing for exterior stucco.

Included is a page devoted to fire-resistant ratings and descriptions of construction. These ratings define protection of structural steel members and assemblies. Hollow and solid partitions are also listed.

Tables denoting the various spans and spacings for supporting metal lath and plaster ceilings have been rearranged to facilitate their use.

Appearing in the 1956 issue of Sweet's Architectural File, reprints of "Specifications for Metal Lathing

and Furring" are available without charge from the Metal Lath Manufacturers Association, Engineers Building, Cleveland 14, Ohio.

Goff . . . (cont'd)

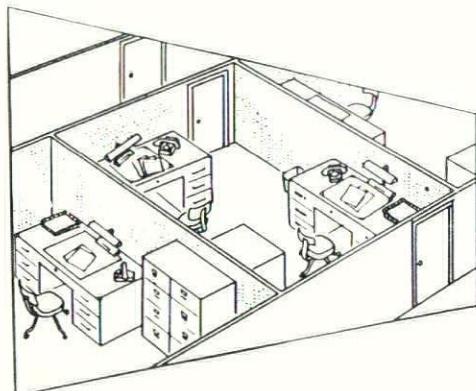
(Continued from Page 12)

thing of that sort which has all been on the module now and we're too apt to accept ready-made or hand-me-down proportion. Certainly the great architects of the past and the present are very conscious of proportion. And very personal in their use of it. I don't think there are any valid rules for proportion, but I do think it is something we need to be highly sensitive to as individuals and to try to feel and understand the order of proportion that goes through a certain job.

It pains me when I see poor imitation of Mies (Mies vander Rohe), the master of proportion.

Continued in Next Issue

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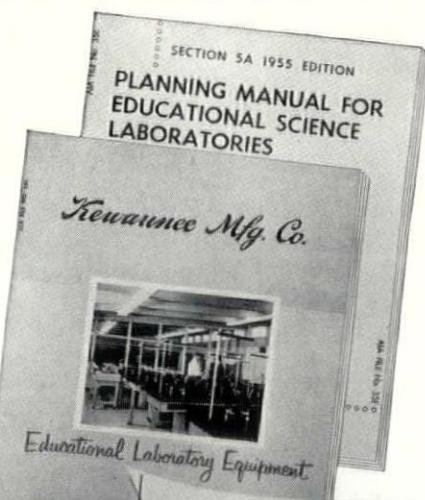
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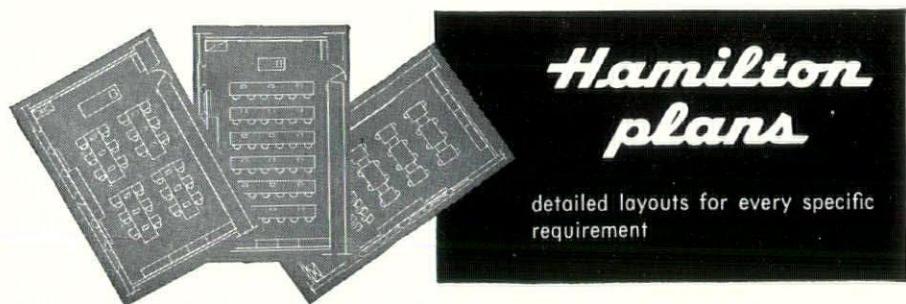
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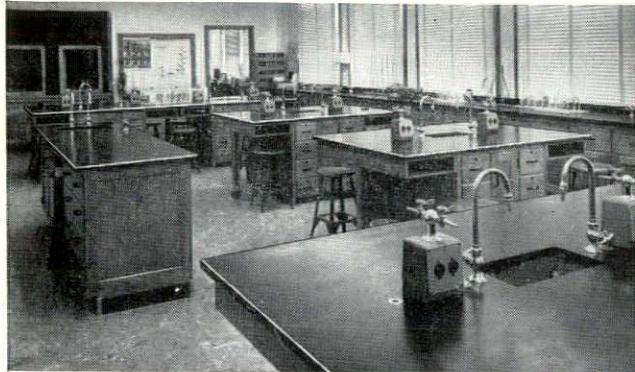
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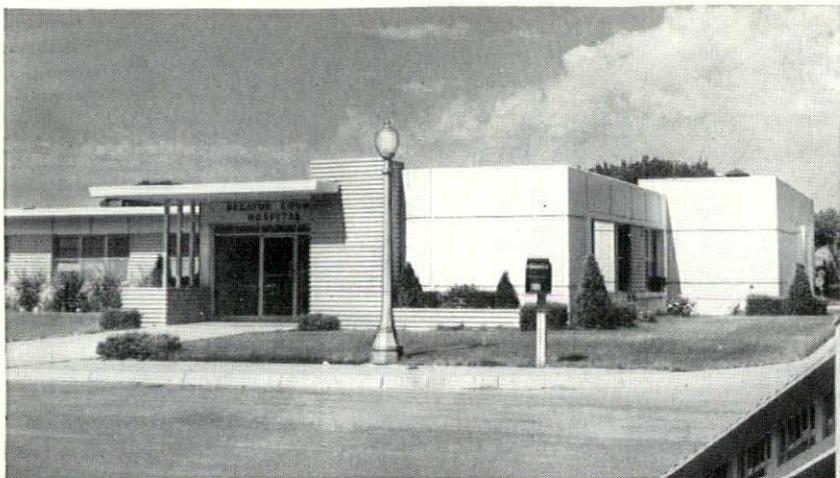
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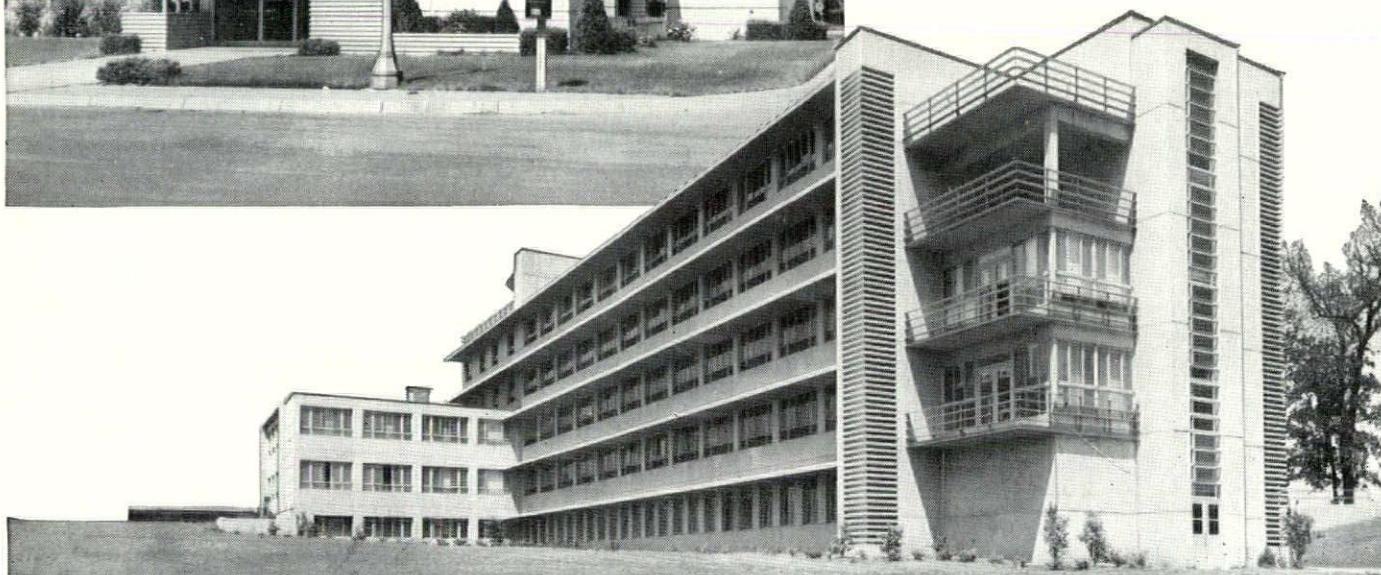
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Architectural concrete gives large or small hospitals a clean-looking, attractive appearance. Left: 20-bed Decatur County Hospital, Oberlin, Kan. T. W. Williamson & Co., Topeka, architect and engineer. Below: 120-bed Jackson-Madison County Hospital, Jackson, Tenn. Architect: J. Frazer Smith, Inc., Memphis; structural engineer: A. R. Jessup, Nashville.



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Concrete frames and floors ensure structural strength of McNeal Memorial Hospital addition for nurses' residence in Berwyn, Ill. Architects and engineers were Burnham and Hammond, Chicago.

Right: utility and restful charm can be achieved with concrete masonry interiors, as in the laboratory and reception room of the Phillip Fife Medical Building, Guthrie, Okla. W. H. Schumacher, Oklahoma City, was architect and engineer.

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